/78 cont./ [Plate II. Karaya. (cont'd)]

142 291 301 302 411 2. Two Sambioa warriors en face. The man on the left with the feather diadem lurina on the back of the head (see p. 44), bow, arrows, and club in his hand, the one on the right with the small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed [501] from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 361 516 2. Women, children, and young people sitting on the ground in front of the tent-roofs of the summer camp, which are made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

133 342 361 ● 574 1. Full view of the first village of the Sambioa.
2. Reception scene in the third village of the Sambioa.

291 342 351 354 415 Pl. V. Karaya. Chief's hut (fourth village of the Sambioa).

Group at the cooking place in front of the entrance.

411 Pl. VI. Karaya. Weapons.

1. Bow with wound bowstring and feather tassel (1/8).

4: Ehrenreich--106 E-5 (1888) 1891 SP9 Caraja SP9

Plate IV

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342
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[579
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/314 cont./

526 When Karajá come to a strange village, they must officially
594 engage in wrestling with the youth of the village before they are regarded as admitted (1). As soon as the village comes into view,

1. This is an ancient custom which even Fonseca reports in the year 1773 (Rev. trim. 8, 384/85). According to this, the Šavajé paid the Karajá a visit; they came in a large number of boats, adorned and armed, shouted and blew on trumpets. The Karajá responded in like manner, and while they came toward them, armed, in a boat, the others drew up on the shore behind the chief, who carried a large lance. The Šavajé landed and likewise stood in formation. Both clusters of people then moved forward and backward three times, during which they shouted and formed a circle, in the center of which the chiefs then greeted each other. Then a wrestling match began: from either side a warrior stepped up, the two wrestled, cheered on by the chiefs. The victorious nation was always greeted with three loud shouts. It was only after this ceremony that the Karajá chief led the one of the Šavajé to Fonseca in the camp.

one hears sounded from there the challenging shouts for a wrestling match: long and short kjū cries, like dog barks, varying in all kinds of ways. The strangers remain very quiet; I usually observed that my Indians, who afterwards did well in the fight, were trembling with fright. The kjū shouts continue until the strangers have landed and the chief has ordered them to fight. Then they set out for the wrestling place, usually near the mask hut, where the young male population is standing lined up, otherwise where there is firm sand. The two sides step up opposite each other;
[535] the chief stands on the side of the strangers. The natives are the first to challenge: two youths side by side dance forward out of the ranks, in that, stamping, they dance forward about eight small

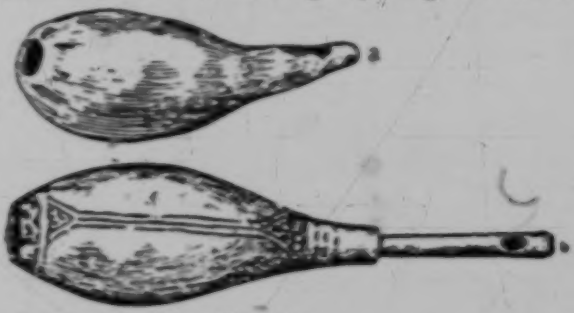
/314 cont./

526 535 574 steps half-right, then make a quarter turn and dance forward in the same manner half-left, and so on, alternating in this manner. In connection with this, they swing their hanging arms in the most peculiar way, and the one who happens to be in front utters a howling cry in a high pitch, shouting hũ once with every step (Ills. 10, 11, wrestling match between Šavajé and Karajá).[1] When they have reached the front of the opposite row, they stop, turn about on the left foot, whereby they fling their right arms far around and both utter a drawn-out, descending hũ; then they run back to their ranks. The opposite side responds to this challenge in like manner. It is only then that from among the natives two men dance forward in the same way, but only to the middle, one pair of the strangers comes dancing toward them, and then, without further ado, the wrestling begins, until one of the opponents is 526 574 downed. Usually the fights last only one or two minutes. /315/ If the opponents are equally skillful and are unable to secure a fall, the fight is broken off. The one who ends up lying on his back is beaten. He remains prostrate; the victor, crying hũ, dances around him and in the end climbs over him, or else the victor, with raised hand and shouting in the same manner, dances around the opponent who stands with bowed head. Then both return to [535] their ranks. Thereupon the chiefs, along with the victor, with arms crossed over their shoulders, shouting hũ, dance once around the wrestling place. Each subsequent fight is introduced in the same manner; the big ceremony, however, takes place only before the first fight. Only once did I see an individual man dance forward; otherwise they always went forward in pairs. Sometimes the challenge was not accepted; then the challengers danced to the opposite side, turned about there, and went back. I was unable to find out whether individuals choose certain opponents, or whether [516] anyone may accept the challenge. After the fight they adopt a certain resting position: they stand bent forward and rest their outstretched arms on their knees. They remain in this position until they wrestle again. Concerning the wrestling match between Karajá and Šavajé /see pp. 330 - 332/.

[1] [See pp. 28-29 -- Analyst

/316 cont./

534 [824] The most common are taquara flutes with a gourd for resonance [(h)ă(n)djũlõnă]. The flutes consist of a taquara tube 44-46 centimeters long and about three and a half centimeters thick, one end of which is closed, the other open. Near the closed end is the lateral blow-hole. For resonance there is a gourd 33-38 centimeters long and 16-24 centimeters thick, which is open on both ends and into the large opening of which the flute is



[531]

Ill. 178 a, b.
Gourd trumpets.

[531] obliquely inserted. These resonating gourds are usually decorated with pyrography (Ill. 178b).

533 Hollow sounds which carry very far are drawn from these trumpets. Through alternating long and short tones, blown-in [574] and drawn-out tones, there are produced various tonal sequences, [202] which, on boat trips, are blown near the villages to announce arrival. An actual signal language, however, does not seem to 534 have been developed as yet. At present, ox-horn trumpets, such as the Brazilian deck-hands carry, are already finding entry.

I did not see other kinds of flutes, especially not the Pan-pipes of taquara mentioned by Ehrenreich.

[533] [824] In Village 8 I saw a small horn made of a gourd shell, which apparently is blown at the masked dances. It may not be blown in the presence of women, so I was unable to find out its use and the nature of its sound. Also I was unable to acquire the implement; I did not see it again anywhere else.

/351/

II. The Šavajé.

175 1. Historical.

Up to the present time the Šavajé /Javahe/ have been known almost only by name. The first to see the entire island of Bananal was Diogo Pinto da Caia in 1720; I was unable to obtain his report, however, so I cannot say whether he encountered the Šavajé. We have the oldest report by José Pinto da Fonseca, who in 1773 navigated the Araguaya and pacified the Karajá. [62] [131] He reported (Rev. trim. 8, pp. 376 ff.) that they lived in three villages on the island of Bananal. He says that in the interior of the island there was a large lake abounding in fish (1).

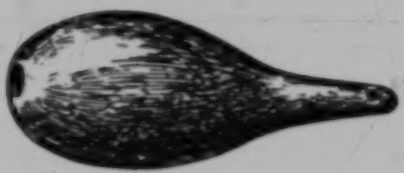
1. Ibid., p. 389.--This report does not show that the Šavajé lived on this lake, as subsequent investigators construed (Ehrenreich, "Beiträge," pp. 5, 7).

[574] During his sojourn among the Karajá, the latter were visited by the Šavajé; wrestling took place as a greeting. According to his statements, the two peoples lived in peace. The Šavajé came riding up in large numbers in boats; they bore feather ornaments on their heads and lances adorned with feathers in their hands and blew on trumpets.

In 1774 Vasconcellos was on the Araguaya with Fonseca; he established a presidio and the aldeamendo Nova Beira on the east arm of Bananal where he settled Karajá and Šavajé. He [103] named the three villages of the Šavajé Cunha, Mello, and Ponte de Lima (Rev. trim. 37, p. 393). The presidio and aldeamendo soon ceased to exist: in 1782 the Indians of the aldeamendo were resettled in the new aldea of São José de Mossamedes, where they gradually perished. It is not absolutely certain whether there were Šavajé also at the aldea Pedro III (Carretão). In 1786 Miguel de Arrudo e Sá received the order to make war on the Chavánte and establish an aldea for them. He

/365 cont./

534 11. Musical instruments are also very rare among the Šavajé. I did not see flutes with gourd resonance; on the other hand, there were flutes made of gourds themselves. The bottle-shaped gourd has a round opening on the broad end, a rectangular one laterally on the narrow end (Ill. 208). This flute is called ǎdjūlõnǎ. The other flute, also called lõkŭ, consists of a long gourd open on both sides. On one opening there are traces of wax, as though a special mouthpiece had



Ill. 208.
Gourd flute.

been attached there. Perhaps a taquara flute had been attached there, as is customary among the Kayapó. Whistles made of leaf plaiting with a reed are also present here (dūlěhě). The chief instrument among the Šavajé, too, is the gourd rattle (wãlŭ), which was usually undecorated. Only one specimen bears a few feathers on the upper handle end.

[184] In their artistic activity the Šavajé follow in the footsteps of the Karajá. In this connection I refer to my article: "Die Kunst der Karajáindianer /The Art of the Caraja Indians/."

622 123 12. Political and Social. The chief seems to play a considerable role among the Šavajé. In the village that I visited there was none; a man who was probably appointed for this instance represented his office. He put me up in his house, along with my men. He remained by my side the whole time. In purchases he acted as intermediary, finally led me through all the houses, told the people my wishes, and helped to determine the purchase price. When we left the village, he accompanied us across the lake and several hundred meters farther into the campo before he took his leave.

574 The reception ceremony was strange. Even before arriving in the village, my Karajá had made themselves a black band across the

/365 cont./

574 eyes with soot. Having arrived in the chief's house, my men sat down on the mats in a row extending across the house. The chief sat in front of them at one end, his wife at the other; not a word was spoken, the Karajá sat there with bowed heads and made extremely distressed faces. Then the chief's wife moved along the [302] row from behind, oiled and combed out the hair of all of them. After that, they had to come to her one by one to have themselves painted by her with urucú. During this whole time the challenging shouts for the wrestling match kept coming over from the mask hut.

/366/ Finally the chief spoke a few words; the Karajá arose and went with him in front of the house. A second Šavajé man from the neighboring hut joined them. Now the procession formed: in front the two Šavajé, behind them the Karajá in twos or threes, [346] all with arms crossed over shoulders. Women and children followed the procession to the mask hut, where the Šavajé young people were standing in an irregular row. All were painted with urucú; two wore dance belts and feather arm-bands. As soon as the Karajá arrived, the shouting ceased and the wrestling began. 526 The two adorned youths danced forward first, shouting and swing- 574 ing their arms, as we know it from the Karajá (Ills. 10 and 11). The Karajá did not accept. Then they danced forward a second time and were accepted. The wrestling followed; the Karajá were the victors. In the second round, the Karajá challenged, and so it went on, five or six times. Some bouts were not accepted; then the challengers turned around to the right, flinging their arms wide, and returned to the center. Here they stood in the resting position with their backs to the Karajá and shouted until one of the opponents accepted them. A few bouts remained indecisive, otherwise the Karajá won. This was astonishing, since the Šavajé were all larger figures and gave the impression of being more powerful; moreover, they did not have three difficult days of travel behind them. Perhaps the explanation is that the Karajá on the average were five to ten years older and therefore had better developed muscles. Scarcely had the chief announced the end when the Šavajé again shouted their cries; the women and children hastened away and hid in the huts, toward which all the participants betook themselves in an irregular procession.

/366 cont./

526 The wrestling was very similar to that of the Karajá. If
574 one bout were not accepted, the challengers made a gesture of rejection with their arms, turned around, and went back to their row. Then one of them walked forward again, assumed the position of rest in the center, with his back to the opponents, and
[516] shouted until one of the latter accepted. The resting position was
[184] identical with that of the Karajá: they stood with the upper part of the body bent over and rested the arms on the knee. The victor performed a dance in front of the loser, shouting loudly; upon walking away, he moved his left hand over the head of the defeated one. Here, too, the chief stood on the side of the guests.

574 Only after the return from the wrestling match was food put before the Karajá; only now were they regarded as accepted and permitted to disperse into the individual houses.

843 Upon my departure from the village a strange ceremony took
628 place, the meaning of which, I believe, is that a girl made
723 pregnant during previous visits of Karajá was sent along with the Karajá to await the birth among them; whether she would then return could not be definitely ascertained; perhaps she went to the Karajá as a village prostitute. Shortly before departure, the chief took me by the hand and led me into the neighboring house. Here an obviously pregnant girl was sitting and /367/ spinning. She had to get up and lay her work aside; the chief's wife took off her neck ornament (I had already bought her leg bands from her in the morning). The girl then had to take a second bast apron and her net covering and go with us to the boat. Apparently this was very little to the girl's liking, for she wept bitterly and only gradually calmed down. The chief then made long speeches to me, the meaning of which, however, I could not understand. On the way, the girl was under the special charge of my Indian guide, who allegedly was her cousin. He was very gallant to her, carried her covering, brought food on a plate, etc. The girl always walked closely in front and behind him.

535 The masked dance that I saw among the Šavajé was a Ïdjãzõ
[184] dance and very similar to that of the Karajá. It took place on the first evening. The two masks stood side by side in front of the hut,

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

CHAPTER X.

KARAYÁ SPORTS.—FUNERALS.—CARNIVALS.—RELIGION.

526 THE young men love to wrestle on the sand on bright, moonlight nights. The chief object of the contest appears to be to cause the opponent to fall by tripping him. It is an 526 exceedingly interesting sport. The Karayá of one village 628 cannot pass another without stopping to indulge in the "struggle," as it is called. In all such cases where a visiting team is pitted against a home team of equal numbers, it seems to be more of a ceremony, or a performance, than a test of championship. The visitors, on arrival, do not go about the village nor mingle with their hosts, until after the struggle. Instead, they crouch in the sand by their canoes, their knees drawn up to their chins, their heads hanging down, and do not speak, except to reply in as few words as possible to the questions put to them. When the ceremony of the struggle is over, refreshments are set before them, and they may go about the encampment at will. On the occasion of my visit, the night was rather dark; and when the time came for the match, the home team, accompanied by every soul in the encampment, moved out to a broad, open space on the sand, there to await the approach of the visiting team. As the latter were coming up, a series of maniacal, blood-chilling war yells were exchanged by the teams as challenges. There was something about the performance that suggested cockfighting. Or is this "struggle" an imitation of a fight between rival tigers, who, having first challenged each other with terrifying roars, finally lock in deadly combat? The